

THE CEA CRITIC

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THE MATHEMATICS OF THE SENTENCE

The science of phonemics has demonstrated that language is a system in which the smallest distinctive sounds operate on the mathematical principle of functionality. That is, the phoneme is a norm or constant which can be replaced or interchanged with a number of variables called allophones. The place where this substitution occurs is a function. Morphemics employs the same principle. The morpheme is the norm or constant. The allomorphs are the variables. The place of substitution is the function.

Zellig Harris in *Methods in Structural Linguistics* (1951) invented the substitution frame as a device to demonstrate "the regularities in the distributional relations . . . or arrangement within the flow of speech of some parts or features relative to others" (p. 5). The criterion is the "freedom of occurrence of portions of an utterance relatively to each other" (p. 5). Donald J. Lloyd and Harry R. Warfel in *American English in Its Cultural Setting* (1956) carried this principle of functionality into syntax and thus demonstrated the fundamental unity of these three levels of language operation. For syntax Leonard Bloomfield in *Language* (1933) formulated a triad of terms: word-classes (the

norms or constants), form-classes (the variables which substitute for the constants), and function (the point at which the substitution can occur). Lloyd and Warfel devised a substitution frame for syntax.

The full explication of the operation of functionality in sentences is now a pressing desideratum. The work must be accomplished in relation to the three other central mathematical principles of form, invariance, and class-formation. Although much of the basic data as collected by earlier grammarians is useful, a completely new synthesis of these materials is necessary to achieve a harmonious presentation in terms of the newly discovered principles of systematic operation. This essay is meant merely to suggest some areas in which fruitful research is possible. No attempt will be made to adumbrate a system of mathematical notation, although undoubtedly such a system ought to be devised.

The first step in analysis probably must be the isolation of existing minimal elements. (Partly because it will be clearer if familiar terms are employed, the old terminology will be used here.) Within the

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THE SCHOLAR AND (NOT VERSUS) THE CRITIC

The vigorous controversy in recent years (see writings of Bateson, Brooks, Leavis, Wellek, Woodhouse, et. al.) about the proper relationship between literary scholarship and literary criticism suggests that it may be pertinent to present an unheated definition of the relative scope and function of these two disciplines.

May I suggest, therefore, the following brief set of distinctions.

Literary scholarship is concerned primarily with determining the exact text of a literary work and its meaning for both author and reader. Since these are, insofar as they may be determined, matters of historical record, the process employed is one of historical investigation.

The province of literary history includes facts related to the production, recording, publication, and reception of literary works. More specifically, literary scholarship incorporates four major sets of procedures: (1) critical examination of the linguistic medium and its physical conveyance, including manuscripts and printed editions; (2) determination of the facts pertaining to publication—dates, attribution of authorship, modes of distribution, sales statistics, and other records of audience response; (3) investigation of the sources of the work, that is, the personal motives of its author and other pertinent biographical data, his use of linguistic and literary ma-

terials and forms, his response and other relevant information related to genesis and probable intention; (4) tracing the literary and non-literary effects of the work, most notably its influences on relationships to other literary works.

Literary criticism, on the other hand, is concerned primarily with the specific interpretation and evaluation of literary works. Whereas the literary scholar is first of all concerned with determining the recorded facts about a literary work, the literary critic is mainly interested in defining and evaluating the effect of the literary work upon the individual sensibility, a process that may be relatively simple and spontaneous or exceedingly complex and deliberate. An impressionist critic may, for example, express only his spontaneous emotional response to the work, while a judicial critic may supplement his personal response by the resources of literary scholarship, of social history, of philosophy and of religion to arrive at as well-informed and intelligently evaluated judgment as possible.

But whatever the critic's judgment, once recorded it becomes a fact of literary history and is subject to the scrutiny of scholarship. For the scholar uses the judgments of critics in addition to other information to determine the historical im-

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"The Blue Hotel" and "The Killers"

"Crane wrote two fine stories," Hemingway says in *Green Hills of Africa*, "The Open Boat and The Blue Hotel. The last one is the best." Much might be said about the influence of Crane on Hemingway in general and of "The Blue Hotel" on "The Killers"—a story which many consider Hemingway's best—in particular. My concern, however, is with the general similarity between the two stories in theme, plot, and treatment. It is not simply that in both stories the central incident is the murder of a Swede, but that they are remarkably parallel in their dramatization of the impersonality and inevitability of evil in the world and in their ironic utilization of stereotyped violence to convey the discrepancy between the appearance and the reality of civilized society.

In the opening scenes of "The Blue Hotel," the nameless Swede is possessed by fear, certain that he is to be killed. Hemingway's Ole Anderson also considers his murder inevitable, although his long awareness of his fate and his acceptance of the code of gang life cause him to be stoic rather than frenzied. Crane's Swede gains confidence through the exhilaration of whiskey and his beating of Johnny, but the grim comment of the cash register over his corpse, "This registers the amount of your purchase," indicates his killing to have been the unavoidable effect of events begun that night.

The death of the Swede in "The Blue Hotel" acquires its horror from the fact that no one, or everyone, is responsible for it. The callousness of society and of nature to human life makes his murder as impersonal as that of Ole Anderson, whose assassins do not even know him. The men in the blue hotel and the Pollywag club are characterized not by malice or vengefulness, but by indifference. Each responds to the Swede's queer behavior according to the normal inclination of his nature: old Scully is business-minded; his son is irascible; the cowboy is boisterous and stupid; the Easterner cautious; and the gambler aloof. None of the killers has motive or knowledge. The murder, like that of Eliot's Sweeney, is arbitrary and mechanical. It follows the cold logical pattern outlined by the Easterner at the conclusion of the story. The naturalistic universe is evident not merely in the violent snowstorm, but also in the subtler chain of events which culminates in the Swede's death.

In "The Killers," Al and Max, the gangsters, correspond to the gambler, who is merely the immediate cause of the Swede's death—"This poor gambler isn't even a noun. He is a kind of an adverb." The ultimate cause of both deaths is the nature

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THE CEA CRITIC

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The Call

Twenty years ago Burges Johnson, Robert Gay, and a group of friends brought the CEA into being. One spring three years later, when I had recently acquired a Ph.D., I talked with Burges in his book and paper littered study at Union College, with his cigar-store Indian standing guard in the doorway, and was hired as an instructor in his department. The CEA idea became apparent in this interview; and later, when he and his wife entertained me at their home, though he hardly mentioned his new organization, I learned more about its spirit.

Burges Johnson was interested in me as an individual, in my ideas and attitudes regarding almost everything else but scholarship and research. We discussed a novel I had written; we discussed the deadening effect of the insistence upon slavish rules in teaching freshman composition; we

discussed Burges Johnson's own creative work and the relative uselessness of much of the Ph.D. training.

Later that summer I taught Burges Johnson's summer course in composition for a couple of weeks while he vacationed in Vermont, and then I found out more specifically what his ideas amounted to. Gathered around a table in his office, his students conducted themselves most informally, discussed and argued with each other as well as with the teacher, and took pleasure seeing the pieces they had written projected on the wall for all to appreciate and analyze.

To my surprise, they maintained that Professor Johnson had spent no time on grammar, punctuation, spelling, indeed had hardly mentioned these matters. His one desire had been to get them writing and to keep them writing about anything that really interested them—cars, experiences with books, recent events, adventures, sensational headline stories. Whether I succeeded with his free-wheeling class I don't know; but at my final session I, who had always been somewhat formal in my teaching, found myself passing out candy bars as a parting token of friendship. I, at least, had learned a lot!

Another characteristic touch occurred in the fall when my furniture arrived by RR freight from Indiana and was deposited on the sidewalk. Everything else I got up three flights of stairs to our apartment, but the refrigerator proved too heavy. What to do? Unable to hire any help in war time, I called Burgy for advice. Within minutes a gang of husky fellows arrived from the college and got the icebox up in no time. Burgy had seen the football squad out practicing and had sent them to my rescue! Noblesse oblige!

This was the spirit of the early CEA as it was the spirit of Burges Johnson—abandon all stuffiness, ye who enter here, and test everything in the light of the creative spirit and in the light of what it amounts to for living human beings, not for card catalogs and dusty pedantry. Whatever its present orientation, the CEA sucked in with its mother's milk a profound scepticism of the pretentiousness of learning.

Some say that the academic world has learned its lesson by 1959 and that American scholarship is no longer the pedantic thing it was in 1939. The MLA, we are told, has turned over a new leaf and now does care about good teaching. Did the CEA serve as the gadfly that brought this change about? If so, has its mission been accomplished? A gadfly it certainly has been, and it has been heartily hated and slapped at as most gadflies are; but that its mission has been accomplished can be doubted. The conflict between the unpredictable creative spirit, always probing and exploring, and the settled systematizing spirit of scholarship will be with us for a long time to come.

L.E.H.

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ON GRADUATE STUDY

I agree heartily with Professor French on the kind of wholesale condemnation of graduate study which was in the January Critic editorial. I read that editorial with surprise, and only pressure of business kept me from writing my sentiments then.

This sort of thing is of a piece with the wholesale condemnation of scholarly publication of which some CEA members appear to be fond. If some scholarly publication is worthless, the proportion is surely much less than of most other publication; and on the other hand, disinterest in scholarly publication is no guarantee of teaching competence. It happens that all but one of those of my own teachers who were actively publishing in their fields were also among my better teachers and that all but one of my worst teachers were not bothering to publish.

One might sometimes suppose from reading the Critic that the greatest offense a faculty member could possibly commit would be to devote himself sincerely to his teaching. One gathers that graduate schools are devoted strictly to the tasks of multi-fying their students into pedants, who are then flung into a publishing treadmill and given every encouragement to neglect their students. This picture does not at all square with my experience. I think great effectiveness in teaching can raise the faculty member to the top in the most rigorously scholarly of universities, even though the man publish little. However, teaching effectiveness is no more to be judged by the teacher's own opinion than is the scholar's scholarship; and outstanding ability in teaching is probably even more rare than in scholarship.

Let us improve graduate study if we can. We are not going to improve it by removing the scholarship. Let us value good teaching highly, but let us not suppose that good teaching could possibly be divorced from good scholarship. Nobody can teach well what he does not know, and this is at least one of the reasons why good teaching is a rare and difficult art.

Howard O. Brogan
Bowling Green State University

Western New York CEA

The Western New York CEA met at the University of Buffalo on May 2, 1959. H. L. Smith, Jr. (Buffalo) discussed "Linguistics and English prosody," as did also Terence E. Hawkes (Univ. of South Wales, visiting Buffalo). M. Pierre Emmanuel read a paper on "The poetic mind." Chief speaker of the evening session was Kingsley Amis who spoke on "The angry young men and after."

James Applegate of Elmira College writes that the meeting was very successful, with about eighty attending. Next year the meeting will be at Elmira. George M. Kahl (Elmira) was elected president, and James Applegate is continuing as secretary-treasurer.

ONE PATH to WORLD PEACE
(THE PEOPLE YES)

Note: This is a placement theme written recently at Purdue. I have put the theme into verse form, but that is all I have done. The theme raises a question to which I will refer, below.)

I
it has been discussed
should the world be ruled
by one nation
would there be peace?
What do you think?
there would always be
that feeling
that a foreigner was telling
you
what to do.

Now don't get me wrong
I'm not saying
what nation would rule,
I'm only saying that
it doesn't matter
there would be that feeling
and I'm using you as
the people of the world.

II
just look back in time,
when has the world
ever been at peace
well we could say back
with Adam and Eve
but that was only until
they had eaten the fruit
They had no more peace.

III
Then we follow time
a few more years after
Adam and Eve had a family,
then family had families
we find that they were
always fighting
never at peace
The world went that way
up until
God seen fit to rid
the earth of people
and start over
so that was the time
of the flood,
which everyone
except
one

family
was killed.
Then when this family
began having family
and the world starting
getting civilization
again they disobeyed God
and
there was
no
peace
as soon as the
people disobeyed God
no
more
peace.

IV
People say,

why I go to church
every Sunday?
well and good,
but it isn't only
Sundays
that
count
There is six other day
except Sunday
So by living
seven day instead of
one day
that is the one
path
to world peace.

This placement theme has several distinctive merits. One of them, almost unique in themes of this kind, is that the student does not merely relieve himself, seriatim, of large moral and/or patriotic generalities; he uses supporting details. Another merit is the attractive sentence rhythms. (My purpose in casting the theme into verse-form was simply to emphasize this aspect of the student's writing.)

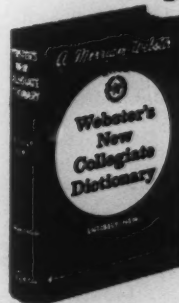
However, the poem raises a question, and it is a fairly common question: viz., What can a composition teacher do with these full-of-Jesus students (a) who are illiterate but (b) whose composition has these attractive sentence rhythms?

It has sometimes seemed to me that, in their prose, students of this sort affect what they consider to be the speech of the circuit preacher, inspired. Very good. But what do we do about the illiteracies? How do we get rid of them? The trick, I would suppose, is to teach literacy without destroying the merits of the composition. How does one do this? Any suggestions?

Robert Hunting
Purdue University

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A GOLDEN SERVICE

In "How To Teach Literally Anything," (April, 1959, Critic) Paul C. Wermuth has performed a golden service for the rest of us. I must confess that his thrusts found tender and unguarded spots in my own pedagogic anatomy. In fact, it wasn't until the last paragraph of his essay that I appreciated completely the rich satire of his attack on the methods I myself employ—literally: oral reports, panels, audio-visual aids, reading aloud, even writing—all these have formerly been weapons in my arsenal.

But I know now how wrong I've been. With delight I've gone back to the beloved lecturing of my earlier days as a teacher. I'm doing the work now, and damn the golf courses.

I suppose I should have known better. I remember when I first wandered off the pike. It was in 1952. At the N. C. T. E. convention in Boston that year, I foolishly stayed away from the publishers' cocktail parties one night. Instead, I listened to Archibald MacLeish describe his method of teaching poetry to the undergraduates at some untidy school in Massachusetts. I remember one of his remarks particularly—the comment that one had to have the necessary degrees and rank before one was qualified to teach undergraduates the information about literature that these un-

dergraduates themselves could gather from any edition of the *Encyclopaedia Britannica*.

Professor MacLeish went on to describe a method of teaching poetry in which the students participated actively. They wrote their own analyses at great length in notebooks. They discussed their views in class. They listened to the comments of the other members of the class. They reviewed and revised constantly their "readings" of the poem. And finally they turned in the notebooks, and the material became the basis for lectures that Professor MacLeish later delivered.

I should have been suspicious from the start. First of all, Mr. MacLeish is a poet, not a teacher. All he can do is write poetry. And where did he get his Ph.D.?

But I was weak and easily persuaded. My own education in literature—interrupted, I must confess, by a period in which I had to earn a living—had followed the "traditional" pattern of Mr. MacLeish's undergraduate training at Yale. I had been lectured to—about poets and about poems, about influences and movements, about style and structure, about lives and license. But rarely had I been asked to read a poem. This my instructor spared me. He did the reading and analysis, and I listened. At the semester exam I dutifully repeated what I had been told was the

last level of symbolic meaning of "Prufrock," took my "C," and went on to more advanced courses.

But in Boston I was enticed into error by the persuasive arguments of Professor MacLeish. (After all, he is the Boylston Professor of Rhetoric at that school where he teaches—What is its name?)

So in the fall of 1953 I began to use some of his ideas, pick his brains, you might say. I made my students write about the poems they had read, and I read what they had written. I assigned only a few short poems a week—following Professor MacLeish's suggestion. I ignored almost entirely the 1200-page anthology that was the textbook in my beginning survey course. I'm afraid I failed to "cover" the material in the syllabus, and my conscience ached as badly from hidden guilt feelings as my eyes did from reading my students' reports. So it went for six dark years of error and dismay.

But now as a consequence of Professor Wermuth's keen satire, I'm a new man. My strength I will spend in becoming "one of those dull, plodding teachers who stay up all hours of the night preparing the next day's lesson, dribbling their lives away in unrewarding study."

I've unstrung my tennis racquet, thrown away my golf tees, and I'm on my way to becoming a teacher again. Here are some of my plans for next year:

1. **Note cards for all my lectures.** I remember how impressed I used to be by the well-worn note cards that my teachers used. How awed I was as they respectfully bowed their heads to us and read—card after card after card.

True, their cards were at times somewhat disorganized. I recall painfully the first day in a course in non-Shakespearean drama of the Elizabethan period when the professor regaled us for forty-three minutes on the background of the Romantic movement. To some of us it seemed a bit irrelevant, but we were game to the end. The last two minutes were given over to a hurried explanation that his three-year-old son had obviously been playing with his files. He said he hoped to find the correct notes by the next meeting. I have to admit that I still don't know if he got things back on the main line or not, for I transferred to a section in educational psychology. I was an unadventurous soul in those days.

2. **Fill-in Tests.** I now realize how much eyesight I've wasted reading the essays my students hand in. What right do they have to their own ideas, anyway? From now on I'm going to construct batteries of fill-in, multiple-choice, and true-false tests to check on how well they've listened to me and how well they remember what I've said. If I spend weary hours preparing the lectures, they're going to be held accountable for what I say.

3. **No questions.** How often have I allowed a hand raised timidly in the rear of the room to divert me from a particularly

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neat point I picked up in P.M.L.A. Questions would ruin the carefully planned schedule I now intend to follow, so they'll not be tolerated.

One of my colleagues handles it this way: at his first lecture he warns his students that in the course of his speech he will answer all their unasked questions—without their asking them. He tells them that if they have any queries left over at the end of the hour, they just haven't been paying close attention to what he's been saying.

4. A subscription to **THE EXPLICATOR**. Here's an invaluable teaching tool I haven't taken full advantage of. Instead of puzzling weary hours over a particularly nasty line by Dylan Thomas—if I go that modern—I'll simply look it up. I'm certain to dazzle my students with my brilliance.

5. A sterner pedagogy. No more will I offer my time for conferences with students who are trying manfully, but finding my lectures sticky going. If any are so bold as to approach me in my office, they can expect to be rebuffed. It will either be "I discussed that fully in my lecture," or "Did you try looking it up in the textbook?"

6. A consistent approach. I've been bothered in the past by qualms of uncertainty. The textbook we use says one thing, but a cerebral gnawing suggests another.

No more uncertainty for me. I'll assign one textbook and use a different one as the basis for my lectures. This will impress my students and avoid any excursions into areas where clear-cut answers are difficult to come by.

7. Spot tests. I'll frequently give quotations that my students will have to identify. This will keep them on their toes, prevent the lazy habit of reading merely for understanding and delight.

I remember what glorious guessing contest this all was in a Shakespeare course I took one summer. We were given ten quotations and five points if we knew the play, six if we could also identify the speaker, seven if we likewise knew the person spoken to, eight if we knew the act, nine for the scene, and ten for the line number. It was an exciting sport, believe me. And rigorous enough for anyone.

In brief, I'm through with all frivolous excursions into "new" methodology. From now on, my courses will deal with nothing but the facts of literature—the "true facts," as my students like to call them. I'm going to see about getting an instructor's key to the textbook we're using. I'm going to investigate the possibilities of machine-scoring my objective tests. I'm going to assign term papers on the background that led to the composition of "Ode to a Nightingale," and I'm going to get a graduate assistant to read them for me. I'm going to fill the desk copy of our text with penciled marginalia to overwhelm my students with my erudition. I'm going to compile extensive bibliographies. I'm going to

spend as much time as I can on research and publication. In other words, I'm finally going to become a teacher.

So thanks, Professor Wermuth, for getting me back on the right track. And farewell, MacLeish, you old poet, you. Who ever said you knew anything about teaching, real teaching, that is?

W. C. Jackman
University of Illinois

Scholar's Progress

("And one man in his time
plays many parts")

At first, the infant with inherited name,
He talks early—shows promise of fame.
As "gifted youngster," somewhat unad-
justed;

He ignores T.V., says broken not busted.
Pimples and glasses break out on his face;
He wins (uncontested) an essay race.
An undergrad bearded like the pard;
Full of strange notions—quite *avant-garde*.
With "disciplined mind," he becomes more
prudent;

Now it's murmured, "bright graduate stu-
dent."

In canon's mouth he seeks publication—
"Promising young man," with good repu-
tation.

At seventh stage, a "productive scholar"—
Healthy bibliography, no more choler.
From program director to department
head,

As "senior professor" he looks well fed.
Then as emeritus (at experience's price),
He's asked now and then for "sage advice."
Finally as proof 'gainst transience of
fame,

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name.

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The Mathematics of the Sentence (Continued from page 1)

large class are subclasses, and within the latter are sub-subclasses. The structuralist has a rule that classification must occur on the basis of the operating principles of language. The classes must be determined in relation to the distribution of the entities throughout the system. The characteristics of each class, it may turn out, must include more defining elements than operational duties or positional norms. Some classes may have distinctive shapes (inflections), and yet a quality of invariance must be present. The extent to which a particular form is a necessary property of a class must be determined. A hierarchy of classes must be established, so that the capabilities and limitations of each class can be known. The conditions under which members of classes have power to work alone and as members of groups can be determined only after classification proceeds to higher levels than a one-word-at-a-time investigation permits. Word-classes cannot be determined solely from aural or visual form. The principle of the norm must be employed, and variants must not be included in or excluded from a class on the basis of form alone.

Structural grammar thus far has identified four great word-classes: noun, verb, adjective, and adverb. All other words in English comprise a total of about 300; these are called structure-words, because they are language words necessary in the operating machinery. They are largely group-forming words: prepositions, clause-markers, auxiliary verbs, intensifiers, etc.

It appears that two or more words combine to form a group that operates as a unit. In any sentence of a dozen words or more several kinds of groups may appear. It becomes necessary to isolate and name classes of word-groups, to identify the word-classes that can unite to form word-groups, to discover their respective positions, to state the rules of their operation, and to discover isomorphic characteristics in types of aggregates. The interplay of variance (inflection) and invariance in word-groups must be determined. The principle of combinations is usually assigned to the order of words in Latin, but it is apparent that the principle of permutations applies to other Western languages. The extent of freedom and fixity of the order of word-classes forming word-groups needs determination. The expansibility of word-groups also must be formulated in terms of the limiting factors. One group unites with another syntactically different group, as in "the little boy on the corner," "the little boy, sly and furtive," and "the little boy who has a bicycle;" the nature of these spans needs clarification, and determination should be made of the kinds of groups which can unite systematically. Some groups doubtless exclude others; rules applicable to inclusion and exclusion are needed. Walt Whitman and William Faulkner have elaborate se-

quences in their writings, so that in English there exists some hint of the infinite expanse open to the principle of modification. The nature of these chains of groups and the rules to be discovered in them can be determined, probably, only on the principle of ordered aggregates.

If the sentence is viewed as a linear continuum, then it is measurable in at least three ways. The normal arithmetical way is to count the words, as if each one is equal in significance with all others. The traditional grammatical way is to speak of subject, predicate, and complement by isolating the chief operating words. The structuralist speaks of the order of functions, for he is not concerned primarily with the structure of the entities which he has so carefully examined but with the correspondences that exist between structures when they substitute for each other. He sees an equivalency in the spans preceding *has* in the following sentences:

1. A man has wisdom.
2. A man who thinks about his experiences has wisdom.

Open in this position is a large variety of structures modifying *man*. The structuralist says that the isolation of any one element or the complete abstraction of the individual nature of one or all elements or words of an aggregate destroys the aggregate. In sentence 2 it is an unpermissible simplification to lift out *man* as traditional grammarians do. This objection arises not from the shift in lexical meaning which occurs between the first sentence and the second but because it destroys an operating principle. Traditional grammarians covered their illogicality by referring to *subject* and *complete subject*. *Man* in sentence 1 and the cluster in sentence 2 correspond operationally, and hence the fragmentation of the second is not permissible.

The necessity for this procedure becomes clearer when a substitution frame like the following is set up:

N	V	N
Men	are	animals.
To think	is	to live.
What he sells	is	why I came
In the red means on the rocks.		

Here it is apparent that the power or duty traditionally assigned in the subject position is available not only to members of the word-class called noun but also to some word-groups (including spans, clusters, and sequences). No word in the above groups is the "subject"; the whole group constitutes the "subject." Hence in structural analysis the constant is a member of the word-class called noun; the substitutes are variables, which Bloomfield called form-classes. It is obvious that this term must embrace groups as well as inflected forms of a word-class member. The point at which the substitution occurs is, of course, the function. The functionality relationship which now is added to word-groups may or may not give these en-

ties more importance than they formerly possessed. What is certain, however, is that functionality is of most importance, so that it is not word-group plus functionality that is significant but functionality alone.

In a full investigation the structuralist finds four functions: noun, verb, adjective, and adverb. These correspond to and take the name of the four great word-classes. The significant points of primitive or basic sentences are comprised of these four word-classes, as in "Angry men proceed thoughtlessly" or in "John is here" and "John is good." Only these word-classes are open to the principle of substitution whereby nonisomorphic groups interchange with members of the four great word-classes. Hence on the linear continuum called sentence one or more of these four functions can appear; "Halt!" represents a minimal command-sentence with only one function.

In examining other minimal sentences it appears that the norms of function arrangements are few in number in English: V, NV, NVN, NVNN, etc. As a consequence it is apparent that the system of English has a relative word-order fixity of one type in word-groups and a function-order fixity of a different type in sentences. The stability of any system depends upon the presence of a large degree of invariance. In English this permanence or fixity results from the two types of order.

It is interesting to note that the adjective and adverb in attributive positions has the power of a function. To no small extent the beauty and variety of expression in English results from the possibility of substituting groups for single words in the adjective and adverb positions. The

conditions and rules under which some groups so substitute are not fully known.

If the functions are points on a line—that is, if our abstraction of these entities is correct—then a sentence is capable of analysis in terms of the point-set theory of tactic mathematics. The laws of the sequence or order of these points remain to be formulated.

The nature of a sentence, of course, will not be wholly explained by form or function or invariance or classes but by a union of all four principles in relation to the identifiable peculiarities and properties of the system. As yet no satisfactory definition of a sentence has been achieved. It may be that, once the system is fully understood, a definition in terms of its operation can be made.

Structural analysis ultimately must bring the systems of phonemics and morphemics under consideration. At the moment these two sciences have developed extensive bodies of data, but their fullest usefulness will not be achieved until the researches in structural grammar are complete. Toward this end a mathematical formulation of the operating principles of the sentence will be helpful.

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"The Blue Hotel" and "The Killers"

(Continued from page 1)

of human society. Thus "the killers" are not merely Al and Max, but the helpless witnesses in the lunchroom: the colored cook, who wants to "stay out of it"; George, who readily accommodates himself to the evil; and Nick, who is shocked and horrified but ineffectual in preventing Ole's death. Unlike the men in the blue hotel, those in Henry's lunchroom do

not cause a murder; yet they comprise a world which permits and accepts a murder. The prime element in Nick Adams' vision of evil is his own involvement in Ole Andreson's killing. As Brooks and Warren (*Understanding Fiction* (New York, 1946), pp. 316-324) have pointed out, the emphasis in the story is not so much on the gangsters as on the witnesses, especially Nick; had the title reference only to the gunmen it would lack point.

Both stories convey the terror implicit in normal social existence. In "The Killers," as Brooks and Warren observe, Hemingway's gangsters bring to the world of actuality the mannerisms, the conduct, and the code of the stereotyped Hollywood gangster: "... this code ... has suddenly been transferred from the artificial world of the thriller and movie into reality ..." (p. 318). A similar kind of relation between appearance and reality exists in "The Blue Hotel," although with an additional ironic twist. The Swede, whose sole acquaintance with the west has been through dime novels, expects to be killed. The others scorn his position. Scully boosts the civilization of Fort Romper—"Why, man, we're goin' to have a line of illicit street-cars in this town next spring"—and conveys domestic peace through his display of family photographs and offer of whiskey. The community seems so stable and secure that even the gambler appears civilized ("in the strictly masculine part of town he had come to be explicitly trusted and admired"). However, the reality of Fort Romper is in sharp contrast with the appearance. Crane's symbolism reveals elemental conflict to be the essential reality in the life of the town. In the end the Swede's seem-

(Please turn to page 8)

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(Continued from Page 7)

ingly groundless terror has been justified: the stereotyped west is the real west: murder and barbarism are the bases of society.

The various points of similarity between "The Blue Hotel" and "The Killers" relate to the mutual theme of the impersonality and the inevitability of evil. In neither story is murder an isolated event, but a demonstration of the evil inherent and inevitable in human society, of the violence beneath the tranquil surface of modern civilization.

J. A. Ward

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The Scholar and (not versus) the Critic

(Continued from page 1)

portance of any particular author or work. Moreover, he uses evidences of negative as well as positive response to place works and authors in proper historical perspective. Since a writer tremendously popular and influential in his own time may suffer later neglect, the scholar must constantly reassess the writer's historical position. Also, of course, a writer may have no particular impact on his own time but may have a great vogue in future generations and as a result his historical importance will increase.

One important task of the scholar is, with the help of the critic, to determine probable reasons for fluctuations in an author's appeal and reputation. By historical investigation a scholar may demonstrate that a work of questionable artistic value attained popularity in its age because it appealed to transitory psychological or social needs of its contemporary audience. Or a critic may resuscitate a work of true artistic stature which be-

cause of historical circumstances may have failed to make any great appeal to its contemporary audience.

Despite the lively controversy between scholars and critics over the relative standing and importance of the two disciplines, it is evident that scholarship and criticism are mutually dependent on each other. The scholar often uses the methods of the critic in choosing between textual variants and in assessing literary influence. He also uses the results of literary judgment to determine the historical importance of literary figures and works. The critic, on the other hand, uses the facts ascertained by scholarship to elucidate the meaning and estimate the value of literary works. Although we may find it convenient to distinguish between scholarship and criticism and to define their special spheres of emphasis, it is clear that the critic is dependent on scholarship and that the literary scholar in the full scope of his discipline must make use of criticism.

Charles V. Hartung

University of California

Pennsylvania CEA

The Pennsylvania Section of the College English Association held its annual meeting on April 25 at the Grey Towers Campus of Beaver College, Glenside, Pennsylvania.

The papers at the morning session, which was devoted to Shakespeare, were "Shakespeare and the Comic Spirit," by Dr. Edward Hubler, Princeton University; and "Shakespeare Prognosis," by Dr. Matthias Shaaber, the University of Pennsylvania. The latter paper was an assessment of the romantic and comic elements of five of Shakespeare's comedies to show that the comic element in the plays analyzed is at least as important as the romantic, and that the plays examined contain a comprehensive indictment of ro-

mantic love. Following the papers, students from the Theatre Arts Group at Beaver College presented scenes from *The Two Gentlemen of Verona* and *The Merchant of Venice*.

At the afternoon session, Benton Spruance, a nationally known artist and head of the Art Department of Beaver College, discussed "Painting and Literature: A Note in Relationships." With the aid of slides of the work of such artists as Blake and Gauguin, he discussed artists who have worked in two media—the verbal and the visual—and showed the duality of imagery. In connection with this paper, there was an exhibition of selected illustrations from various artists from Blake to Picasso.

The chairman of the morning session was Dr. Francis C. Mason, Gettysburg College; and of the afternoon program, Dr. Doris Fenton, Beaver College. Dr. Margaret S. Hinton of Beaver was in charge of arrangements.

Elisabeth Schneider of Temple University, the retiring president, presided at the business meeting, during which P. Burwell Rogers, Bucknell, was elected president; William J. Knightley, Jr., Wilson, vice-president; and Ralph S. Graber, Muhlenberg, reelected secretary-treasurer.

Next year's meeting will be held at Albright College, Reading, Pennsylvania.

Ralph S. Graber

Muhlenberg College

New England CEA

Fall meeting will be at Tufts University, Medford, Mass. on November 14. Suggestions of topics or possible speakers will be welcome. Write to Professor Wisner Kinne, Tufts, program chairman.

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